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AMERICAN ART NEWS.

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WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK.

Brentano's, Fifth Ave. and 27th St.
William R. Jenkins, 851 Sixth Ave.
Powell's Art Gallery, 983 Sixth Ave.
R. W. Crothers, 122 East 19th St.
(Irving Place)
A. Kassof, 3 Greenwich Ave.
Charles Zito, 179 Columbus Ave.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

LONDON.
American Express Co. Haymarket
Art News Office 17 Old Burlington St., W.
PARIS.
Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie 31 Boul. Haussmann
American Express Co. 11 Rue Scribe
Munroe et Cie 7 Rue Scribe
Student Hostel 93 Boulevard Saint-Michel
The American Art Students' Club 4 rue de Chevreuse
Lucien Lefebvre-Foinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of
Appraisal either in the first place or for
revision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market values,
both here and abroad; our appraisals are
made without regard to anything but quality
and values, and our charges are moderate—
our chief desire being to save our patrons
and the public from ignorant, needless and
costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1, the Brayton Ives Col-
lection of Prints, and No. 2, the Blakeslee
and Duveen Pictures Sales. The first of
the series for 1916, No. 3, the Reisinger,
Andrews-Canfield, and the Catholina Lam-
bert Picture Sales, is now ready.

A NEW ART DIRECTOR.

The news of the appointment of Mr.
J. Nelson Laurvik, the Norwegian art
writer and assistant to Fine Arts Di-
rector Trask at the recent San Fran-
cisco Exposition, as Director of the
projected San Francisco Art Museum,
comes as a surprise to the American
art world, as it was generally under-
stood that Mr. Trask himself was vir-
tually slated for the position. As the
San Francisco dailies make no mention
of Trask in their long eulogies and
elaborate biographies of Laurvik, are
we to assume that Trask "has been
lost in the shuffle?" While we have
had differences of opinion with Mr.
Trask in the past, and hold no brief
for that gentleman, and while we have
no prejudice against, nor enmity to-
wards Mr. Laurvik, we would have pre-
ferred to have recorded the choice of
the former, rather than of the latter, to
the new and responsible post.

For, in addition to his qualifications
of experience and knowledge, Mr.
Trask is an American, and it would
seem that at this critical period in the
Nation's history when if ever Wash-
ington's old admonition "Put none but
Americans on guard tonight" should
be remembered and observed, that even
in the matter of the appointment of a
Museum art director, an American born
and trained man should be preferred to
that of one whose birth "fell in alien
lands aside."

GOOD RULES FOR COLLECTORS.

The following excellent rules for art col-
lecting are given by Mr. John Anderson,
Jr., in the catalog of his picture collection.
They are so sensible and wise that they are
worth remembering:

"Cultivate individual taste and knowledge
by study and experience."

"See and study as many good paintings
as possible."

"Judge a painting by what it is—not by
the name it bears."

"Only a great artist can produce a paint-
ing of great quality."

"Distinguish between originals, copies and
replicas—shun copies, but remember that
replicas are often better than originals."

"Refuse paintings that lack quality—gen-
uine works will possess it."

"Avoid paintings with an artificial note."

"Do not countenance monstrosities in art."

"Admit no picture to your collection not
incontestably genuine; if one has inadver-
tently crept in, discard it promptly without
regard to money loss. Make it up on some-
thing else."

OBITUARY.

Frank W. Berger.

Frank W. Berger, architectural sculptor
and wood carver, whose work adorns a
number of Minneapolis churches, died re-
cently and suddenly at the Swedish Hos-
pital Minneapolis, aged 70. Mr. Berger had
been for 14 years instructor in modeling at
Central High School in St. Paul.

Gustavus Stahlein.

Gustavus Stahlein, architect, died recently
in Newark, N. J. He was born in N. Y.
in 1840. He was a member of the Ameri-
can Institute of Architects and studied in
Munich, Vienna and Berlin. He was a mem-
ber of the firm of Stahlein and Steiger.

Montrose W. Morris.

Montrose W. Morris, an architect, with
offices in this city, died at his home in
Brooklyn, Apr. 14, at the age of 55. He
was a member of the Montauk Club, and is
survived by a widow, a daughter and three
sons.

W. U. Light.

William U. Light, a member of the firm of
Forman and Light, architects of this city,
died May 4 at his home in Riveredge, N. J.,
for which vicinity he had designed many
residences. He was a member of the Archi-
tectural League.

CORRESPONDENCE

Marshall's Portrait of Lincoln.

Editor AMERICAN ART NEWS:

Dear Sir,

It would be interesting if you would fol-
low the announcement, in your last issue,
of the proposed purchase for presentation
to the government of William E. Marshall's
portrait from life of Lincoln, with the
proof that that Marshall's Lincoln is an
original life portrait. Mr. Marshall did not
make this claim himself for the portrait
on his well known steel plate engraving.
The inscription reads "Painted and En-
graved by William E. Marshall." On the
contrary, it seems to be well established
that it was painted after Mr. Lincoln's
death and consequently is not a life portrait.

In "American Engravers and their Works,
by W. S. Baker, Philadelphia, 1875" we find
on p. 109, in the notice of Marshall, "In
the winter of 1860, he went to Boston to
engrave the head of Washington * * *
and after its completion went abroad to
study painting. While busily engaged with
the brush at Paris, in 1865, he heard of the
assassination of President Lincoln and im-
mediately returned to his native country
for the purpose of engraving his portrait,
the picture to be painted by himself." And
a contemporary notice of the engraving
upon its publication, says "he had seen Mr.
Lincoln, but once or twice, but he had
studied his character and fully appreciated
the great qualities of the man. When asked
by his friends what portrait he would take
for his model, he promptly answered: 'None!
I will paint my own portrait and en-
grave from that.' And he did so. In the
year and a half that has elapsed since Mr.
Lincoln's death he has painted his portrait
and engraved it, etc."

I was so well satisfied that Marshall's
portrait of Lincoln was not a life portrait
that I excluded it from my introduction to
the catalog of "Portraits of Lincoln," ex-
hibited at the Grolier Club, N. Y., in 1899,
and the life portraits of Lincoln are so few
that none should be admitted to that high
rank, except upon unquestionable proof.

Charles Henry Hart.

New York, May 8, 1916.

Against the Modernists.

Editor AMERICAN ART NEWS:

I have read attentively your announced
neutrality, in your issue of April 29, in re-
gard to the controversy between our acade-
micians and the modernists. I sincerely
hope that you may yet, openly uphold,
the true, beautiful and inspiring art of our
academicians and their fathers, against the
extreme modernist critics.

The experiments, I should say, the re-
search of the modernist have failed to pro-
duce anything worthy to be considered as
art. Moreover, should the so-called new
art exist through another number of years
without opposition we would be bound to
witness the worst degeneration, art in gen-
eral, ever suffered.

In order to obtain the desired result of
opposition against the issues the public
should be enlightened properly on the sub-
ject; all the art magazines should contribute
vigorously to that end.

Very truly yours,

Prosper Guerry.

91 Broad St., Elizabeth, N. J., May 5, 1916.

A Far Western Tribute.

AMERICAN ART NEWS,

Dear Sirs:

The perusal of some copies of the Art
News loaned by a friend has convinced
me that, by reason of not being a sub-
scriber, I have been missing a great deal
of valuable information, and also a lot of
amusing correspondence.

The column marked "Correspondence"
with its various opinions, and answers pro
and con about the same, is in itself worth
the price of the magazine.

Enclosed please find check for a year's
subscription.

Yours very sincerely,

Benjamin C. Brown.

120 N. El Molino Ave., Pasadena, Cal.
April 30, 1916.

Another Tribute.

Editor AMERICAN ART NEWS:

Dear Sir:

Herewith my renewal for the ART NEWS.
To say that I am pleased is putting it
mildly. Although never expecting to be a
collector, there is nothing more welcome
to me than perusing your paper, following
the ART NEWS and especially the auction
sales.

Hoping your paper may continue to im-
prove and more subscribers become listed,
all the time.

Yours truly,
Albert Doezeemor.

April 24, 1916.

EXHIBITIONS NOW ON

Color Etchings at Goupil's.

Some members of the British Society of
Graver Printers in Color, are now exhibit-
ing to May 30, at the galleries of Goupil &
Co., 58 W. 45 St., nearly eighty prints from
their recent plates. As in the case of color
prints from wood blocks, there is an indi-
vidual and very decided charm in these
color etchings, which are mainly highly
decorative in effect.

Nelson Dawson shows three marines, one
of sail beating against "A Headwind up the
Channel," and another a view of "Scar-
borough in Twilight." W. Giles, whose
color is of beautiful quality and whose lines
have a fine sweep, has, among other works,
a highly picturesque "Central Corsica—The
Last Gleam," and views of Stonehenge, in
early morning, and of the Florentine Ponte
Vecchio. Among some delicately artistic
plates by Mrs. Giles, are a Stonehenge view
and "The Passing of the Flowers."

In the large manner, with broad masses
are Miss E. Kirkpatrick's "Castle Rock
Edinburgh," "The Outgoing Fleet," "Early
Morning, Venice," and "On the Lagoons." F.
Marriott has various effective views, in
"France, Italy and Belgium." Birds are
handled aptly by Allen W. Sealy and G.
W. Rhead has various poetic figure group-
ings in the Burne-Jones manner.

Others represented are W. Douglas Al-
mond, T. Austen Brown, Mrs. E. C. Austen
Brown, H. J. Casey—a superb "Moonlight,"
Miss M. Deane, A. Hartley—notably "Jardin
du Grand Trianon," Miss R. Heriot, E. C.
Laurenson, Sydney Lee, W. Monk—"New
York from Governor's Island," and "Statue
of Liberty," Hilda Porter, Annie French,
and Th. and R. Roussel.

Some Portraits by Goldbeck.

As a portrait painter Walter Dean Gold-
beck has gained in refinement and not lost
in strength, while he has improved in qual-
ity. All this is shown in his second display,
now on at the galleries of Henry Rein-
hardt & Son, 565 Fifth Ave., to May 22.
The best of his pictures of women, among
the twelve examples displayed, are those of
Mrs. William J. Schieffelin, natural in ex-
pression and unstudied in pose, and Mrs.
Ralph Pulitzer, picturesquely arranged in full
face, in an old-fashioned chair, costumed
in green against a background of red. Mrs.
Arthur C. Train, Mrs. Courtland Bishop,
and Misses Anne Morgan, Louise Morris
and Teresa Fabbri are also sympathetically
pictured, the last before a somewhat in-
sistent purplish blue background. A quasi
poetic profile is of Jan Paderewski. Mr.
Warren Leeds is shown also in profile,
seated with clasped hands in an almost
square canvas. This is a thoroughly satis-
factory work. There is also a lifelike half-
length of Dr. Joseph Muir in outing shirt,
and an effective profile in olive and browns
of Mrs. Ernest Schilling. Mr. Arthur C.
Train is shown with document in hand, in
the act of propounding, the expression and
attitude being well attuned.

Poster Art Exhibitions.

Four national exhibits of American post-
er art will be made of the originals entered
in the \$2,200 industrial poster competition
for a design for the national electrical cele-
bration next autumn. The contest will close
June 1. The prizes are offered by the So-
ciety for Electrical Development, an edu-
cational institute of the United Engineering
Societies, New York City.

The Poster Committee Chairman Mr. J.
Tyrone Kelly, announces that the works of
Eastern and Western artists will be arranged
in separate exhibits and that designs submit-
ted by art students and high school pupils
will comprise two additional individual ex-
hibits. It is proposed to hold these exhibi-
tions in libraries and galleries from Boston
to San Francisco and to extend the time for
these displays up to the close of America's
Electrical celebration, Dec. 2 to 9.

The prizes are the largest yet offered for
poster work in the U. S. The winning em-
blem will receive \$1,000, the second prize is
\$500. That design, the popular favorite at
preliminary exhibits in Boston, New York,
Pittsburg and Chicago, will receive \$300.
The best original done by a student of an ar-
tional will be divided into five prizes for the
school will be awarded \$200 and \$200 addi-
tional designs entered by pupils of art classes
in the high schools of America.

The authorities who will judge the posters
for the committee will be: Dr. James P.
Haney and Messrs. John Quincy Adams,
Arthur F. Wiener, P. L. Thomson, Henry L.
Doherty and Herbert S. Hous.

School of Fine and Applied Art.

The annual exhibition of the N. Y. School
of Fine and Applied Art will be held at the
studios, 2239 Broadway, cor. 80 St., from
May 17-23, 10 A. M. to 6 P. M. and Friday,
Saturday and Monday evenings.